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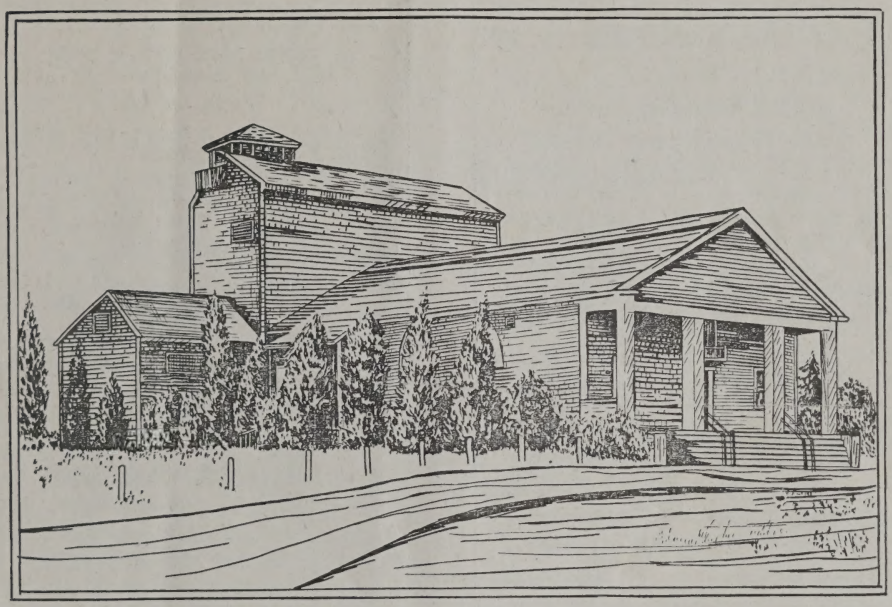
America's Most Famous Summer Theatre



Under the direction of

RICHARD ALDRICH

Week of July 1st, 1946

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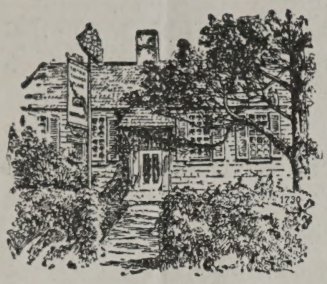

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CAPE CINEMA RE-OPENS

The Cape Cinema, which forms the hub of social activity together with the Cape Playhouse and the Cape Playhouse Restaurant, reopened on Friday, June 28, after four years of wartime closing. Presenting a program of first-run films, the Cinema inaugurates the season with Bette Davis' new starring picture, "A Stolen Life." Glenn Ford, Walter Brennan and Dane Clark are in support.

"A Stolen Life" was chosen as the opening film for the summer because of Bette Davis' association with Dennis. The first lady of the screen made her acting debut as an apprentice at the Cape Playhouse in 1928 and in 1930 was signed by Hollywood after a season of performances at the Playhouse.

The second bill in the Cape Cinema's season will be "Anna and the King of Siam," starring Irene Dunne, Rex Harrison and Linda Darnell. Opening on Friday, July 5th, this film is currently appearing at the Radio City Music Hall in New York, where the critic for the New York Times called it a "worthwhile" film.

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The CAPE PLAYHOUSE

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S. SYRJALA ..... *Scenic Designer*
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MARY WALKER ... *Assistant Stage Mgr.*
JOHN GERSTAD ..... *Technical Director*
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TWENTIETH

1946 marks the 20th season since the late Raymond Moore founded the Cape Playhouse. It was on July 4, 1927, that he opened the doors of the former Nobscusset Meeting House, originally built about 1790 but reconverted to the needs and uses of a theatre. With Basil Rathbone and Violet Kemble Cooper starring in Molnar's "The Guardsman," the curtain went up. The show was on!

Since that summer of 1927 most of the famous stars of stage and screen have appeared at the Cape Playhouse—Maude Adams, Bette Davis, Tallulah Bankhead, Paul Robeson, Gregory Peck, Gertrude Lawrence, to select a few names at random. The plays have included almost everything from "Hamlet" to "Holiday."

In Mr. Moore's original prospectus published in March, 1927, the management of the Cape Playhouse expressed its hope "to stand for the best in the field of art, and to establish something infinitely more important than a mere commercial theatre . . . to offer the public something of definite value, and to receive in return the public's

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ANNIVERSARY YEAR

interest, co-operation, and its financial support at the box-office."

Those words of Raymond Moore still guide the management of the Cape Playhouse. This 20th year, after a war-time hiatus, already show signs of a renaissance in the theatre which is the natural cultural consequence after times of emotional upheaval. What was true of the great dramatic ages of ancient Greece and Elizabethan England will surely prove the same in the next postwar years of the American theatre. Now embarking upon a new decade as well as a new era, the Cape Playhouse plans to take an active part in this period of theatrical history by not only presenting exciting productions of the best plays in the theatre but giving new talent a chance to work with the old. And by following such principles, the Cape Playhouse intends to maintain its reputation as "America's Most Famous Summer Theatre."

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GERTRUDE LAWRENCE

Gertrude Lawrence is travelling quite a road between Liza Elliott and Eliza Doolittle — from the glittering heroine of Moss Hart's lavish musical, "Lady In the Dark," her last Broadway starring role before she took up the shawl and floral basket of "Pygmalion," to the cockney flower girl whom Bernard Shaw created for Mrs. Patrick Campbell, and which marks Miss Lawrence's first experience with a modern classic. A toast of two continents since she first came to America, with Beatrice Lillie and Jack Buchanan in "Charlot's Revue" in 1924, Gertrude Lawrence like Eliza Doolittle, had humble beginnings, in Clapham, England, a district almost as cockney as Shaw's heroine's. When the Irish dramatist was writing "Pygmalion" in 1912, Miss Lawrence was a child dancer in pantomimes in the English provinces. Her first London role, in 1916, was as principal dancer and understudy to the star of a revue called "Some." Other revues found her star steadily ascending under the aegis of Andre Charlot. After the success of "Charlot's Revue," in this country, she starred in "Oh, Kay!" which the Gershwins wrote for her; then "Candlelight," with Leslie Howard, "Treasure Girl" (another by the Gershwins) and "The International Revue" preceded her enormous triumph, co-starred with the author, in Noel Coward's "Private Lives" here and in London. "Behold, We Live!" with Sir Gerald du Maurier (a play Miss Lawrence introduced to America at the Cape Playhouse during the summer of 1941, with the late Philip Merivale co-starred); Cole Porter's "Nymph Errant," and "The Winding Journey" with Douglas Fairbanks, Jr., followed abroad. In 1936, again teamed with Noel Coward, she dazzled New Yorkers with her comedy range and emotional depth in the series of nine short plays that made up his "Tonight at 8:30" play cycle. In Rachel Crothers' "Susan and God" she delighted Broadway for two seasons. Then during the summer of 1939, she tried out Samson Raphaelson's "Skylark" at the Cape Playhouse. It was during this engagement that she met Richard Aldrich, producer and mangaer of the Playhouse. After a successful year of playing "Skylark" on Broadway, she married

(Please turn to Page 12)

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JOHN WILLIAMS

John Williams, who plays Henry Higgins opposite Gertrude Lawrence's Eliza Doolittle in "Pygmalion" this week, comes to the Cape Playhouse after assuming the same role with the star in the recent Theatre Incorporated revival of the comedy on Broadway. He will be remembered by theatregoers as the Englishman whose flirtation with Dorothy McGuire in "Claudia" was a highlight of the Rose Franken comedy. Mr. Williams left that role early in its run, in June 1941, for England, to volunteer for the Royal Air Force, in which he held a commission for four years, fifteen months of which he was attached to the U. S. Army Eighth and Ninth Air Forces. He only recently returned to America, following his discharge. Prior to "Claudia" he was Philo Smith in S. N. Behrman's "No Time For Comedy" with Katharine Cornell, Laurence Olivier, and Margalo Gilmore. Mr. Williams started his theatrical career in London at the age of 13 as John in "Peter Pan," and came to New York in 1924 in Frederick Lonsdale's "The Fake." Since then he has divided his time between London and New York. Among his other appearances here have been Mr. Slope, with Ina Claire in Guthrie McClintic's production of "Barchester Towers," again with Miss Claire in Lonsdale's "Once Is Enough," with Walter Huston and Fay Bainter in "Dodsworth," with Helen Hayes in "Petticoat Fever," and with Billie Burke in "The Happy Husband." He previously appeared at the Cape Playhouse with the aforementioned Miss Claire in the aforementioned "Once Is Enough," during the season of 1938.

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Box Office open from 9:30 A.M. to 10:00 P.M. daily except Sunday

Ticket reservations will be held until 7:30 evenings; 1:30 matinees

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Week Beginning Monday, July 1st, 1946

RICHARD ALDRICH

presents

GERTRUDE LAWRENCE

in

"PYGMALION"

A Romance by Bernard Shaw

with

John Williams Minna Phillips Cynthia Latham

Settings by S. Syrjala Staged by Arthur Sircom

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Mrs. Eynsford-Hill	MYRTLE TANNEHILL
Bystander	RONALD TELFER
Freddy Eynsford-Hill	PETER JAMERSON
Eliza Doolittle	GERTRUDE LAWRENCE
Colonel Pickering	LESLIE AUSTEN
Henry Higgins	JOHN WILLIAMS
Sarcastic Bystander	JOHN GERSTAD
Taxicab Driver	DONALD SYMINGTON
Mrs. Pearce	CYNTHIA LATHAM
Alfred Doolittle	MORTON STEVENS
Mrs. Higgins	MINNA PHILLIPS
Parlourmaid	LEE NUGENT

Pedestrians and Bystanders: Malissa Childs, Mary Fickett, Nancy Holland, Barbara Stanbro, Richard Bunn, Jeffrey Potter, Palmer Dixon, Jr., Lucille Perlot

SCENES

The action of the play takes place in London in the year 1908.

Prologue. Portico of Saint Paul's Church, Covent Garden, 11:15 P.M.

Act 1. Henry Higgins' Laboratory, Wimpole Street. Next morning.
Act 2. Mrs. Higgins' Drawing-room, Chelsea Embankment. Late afternoon, three months later.
Act 3. Scene 1. Henry Higgins' Laboratory. Midnight. Several months later.
Scene 2. Mrs. Higgins' Drawing-room. Next morning.

Miss Lawrence's costumes by Motley. All other costumes by Brooks. Wigs by Barris.
All costumes and taxicab by courtesy of Theatre, Incorporated.

The Cape Playhouse acknowledges with gratitude for properties loaned: for furniture, Mrs. Charles Minot Hayden, The Treasure Barn, Mr. Roland Allen and H. Stone Antique Shop; for plants, The Yarmouth Greenhouse; the screen, The Florence E. Newcomer Studio; for decorations, H. Stone Antique Shop and Mrs. Richard Rablin.

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HISTORY OF "PYGMALION"

When George Bernard Shaw's "Pygmalion" was recorded for posterity through the talking picture medium a few years ago, its creator spoke a genial word to his new public, the vast film audience. "I wrote this play thirty years ago," said the bearded sage of English letters who is now in his ninetieth year, "and it was fifty years ahead of time. You are just beginning to catch up with me."

"Pygmalion" seems truly as fresh and delightful as though it were penned yesterday, probably more so.

Conceived as the witty Irishman's criticism of the way the English people mistreat their own language, and a first-rate poke at nouveau-riche snobbery and fine manners, the play was written in 1912. Its very first production was in a German translation in Berlin, in 1913, long before the guns of World War I were primed for combat.

Subtitled "A romance," it was an unabashed love letter to the late Mrs. Patrick Campbell, one of the celebrated beauties and fiery actresses of the English stage, and it was Mrs. Pat and Sir Herbert Beerbohm Tree who costarred in the original English production, at Tree's His Majesty's Theatre, London, on April 11, 1914. Philip Merivale played Colonel Pickering and Edmund Gurney was Doolittle.

As abroad, the first American production was in German, at the Deutsches Theatre, Irving Place, New York, on April 6, 1914, under the direction of Rudolf Christians, father of the noted actress Mady Christians. Charlotte Krauss and Heinrich Marlow played the leading roles.

(Please turn to Page 13)

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GERTRUDE LAWRENCE

(Continued from Page 6)

Mr. Aldrich the following July 4th in Dennis, while opening the season at the Cape Playhouse in "Private Lives." Then came the fabulous "Lady In the Dark," which she played for 550 performances on Broadway. In the spring and summer of 1944, under the auspices of ENSA, the British USO, Miss Lawrence headed a concert party that entertained battle-weary British and American troops in England, the Hebrides, France, and Belgium. Last spring found her singing for USO-Camp Shows in Pacific Island bases and acting "Blithe Spirit" for the troops in the Hawaiian Islands. On the home front, Miss Lawrence is First Vice-President of the American Theatre Wing and heads the Gertrude Lawrence Branch of the Wing locally on Cape Cod. Her effervescent autobiography, "A Star Danced," was published last summer and remained on best-seller lists for four months. During last winter the members of the Board of Directors of Broadway's new non-profit and tax-exempt producing firm, Theatre Incorporated, went to Miss Lawrence with their plan to revive worthwhile plays for limited engagements. They asked her to star in their first venture, Bernard Shaw's "Pygmalion." So successful was the revival that the engagement was immediately extended beyond the planned eight weeks and ran until June 1st, the biggest hit of the year. Miss Lawrence repeats her brilliant interpretation of Eliza Doolittle this week in Dennis, her only appearance at any summer theatre this year. Besides a sixth wedding anniversary this July 4th, Miss Lawrence also celebrates her birthday on the same day.

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HISTORY OF "PYGMALION"

(Continued from Page 11)

The first American performance in English was the Tree production, with Mrs. Pat and Philip Merivale now playing Henry Higgins, at the Park Theatre, Columbus Circle, New York, on October 12, 1914. The English production, forced to cut short a successful run abroad by the outbreak of war and the closing of many theatres, was transplanted with great success, and later toured.

The last important revival of "Pygmalion," before Theatre Incorporated, the new non-profit and tax-exempt producing firm, put on its version this past season, was sponsored by the Theatre Guild, as the second production of its ninth season, at the Guild Theatre, New York, on November 15, 1926, with Lynn Fontanne and Reginald Mason in the leading roles. The cast, directed by Dudley Digges, also included Henry Travers, the late Helen Westley and Beryl Mercer. The Guild production subsequently toured, in 1929, with Frieda Inescourt and Percy Waram now in the leads, and with Dudley Digges taking over the role of Doolittle.

In England, Wendy Hiller, who with Leslie Howard later co-starred in the film version, acted the role at the eighth Malvern Festival, in 1936; and Diana Wynyard and Robert Morley headed an Old Vic production in 1937.

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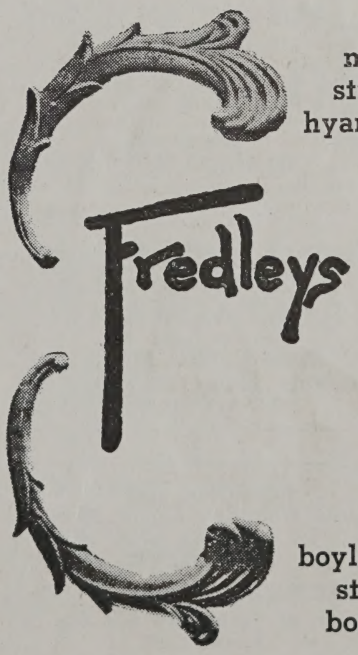

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BROADWAY'S "PYGMALION" ACTORS REPEAT ROLES AT THE PLAYHOUSE

Besides Gertrude Lawrence and John Williams, who are repeating the leading roles they played on Broadway in Theatre Incorporated's recent hit revival of Bernard Shaw's "Pygmalion," the current Cape Playhouse cast includes several others who also jump from the Main Stem version to Dennis.

Myrtle Tannehill, who plays Mrs. Eynsford-Hill, originated the part this winter and spring. A third-generation member of a theatrical family, her grandfather having been Frank Tannehill, impresario of a Shakespearean repertory troupe in Memphis, she has appeared with William Gillette, George M. Cohan, Frank McIntyre, Hale Hamilton and Ruth Chatterton. She also acted for the USO during the war in "Claudia" and "Three's A Family."

The young lady who plays Miss Tannehill's daughter in "Pygmalion," Miss Eynsford-Hill, is Wendy Atkin, another recruit from Theatre Incorporated's company. Daughter of the British actress Phyllis Joyce, she first appeared on stage as Nibs in "Peter Pan" in London in 1927. Her New York debut was in support of Katharine Hepburn in "The Lake."

Leslie Austen, who protrays Colonel Pickering, has been seen in "Rebecca," "Angel Street," "Love From a Stranger," "Your Obedient Husband" and many others before his appearance in "Pygmalion."

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Gregory Peck Returns to the Theatre and The Cape Playhouse Next Week

Gregory Peck will return to the stage and the Cape Playhouse next week when he stars in J. M. Synge's "The Playboy of the Western World." This engagement will mark Mr. Peck's only appearance at any summer theatre this year.

He will assume the role of Christopher Mahon in the Synge comedy, written in 1907 and considered by no less an authority than George Jean Nathan "a classic of the modern world theatre."

Playing opposite Mr. Peck will be June Walker, as the Widow Quin, Louis Hector as Mr. Mahon, and Beatrice Straight, as Pegeen Mike, Christy Mahon's romantic vis-a-vis.

Peck last appeared at the Cape Palyhouse during the summer of 1942, when as an unknown he played the scatterbrained ballet teacher of "You Can't Take It With You" whose favorite expression ("Confidentially, it stinks!") added a popular idiom to American speech. Peck's talented performances in an assortment of roles at the Cape Playhouse resulted in his being cast for Irwin Shaw's "Sons and Soldiers," which reached Broadway early in 1943 and consequently lead to his discovery by Hollywood, where he was seen in the films "Keys of the Kingdom," "Valley of Decision" and "Spellbound."

Gregory Peck in "The Playboy of the Western World" becomes the second bill in the Cape Playhouse's 1946 season of famous stars in famous plays, celebrating the theatre's 20th anniversary year. Other stars who will be appearing at the Playhouse this season will include Grant Mitchell, Taylor Holmes and Gladys Cooper. All plays will again be under the direction of Arthur Sircom.

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America's Most Famous Summer Theatre

RICHARD ALDRICH
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GREGORY PECK

(In Person)

In His Triumphant Return to the Stage
in J. M. Synge's comedy

"The Playboy of the Western World"

with

June Walker Louis Hector Beatrice Straight

Staged by Arthur Sircom Settings by S. Syrjala

Evenings (Except Sunday): 8:30 **Matinees Wednesday and Friday: 2:30**

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